

CONCERTO FOR CHORUS

BY

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Submitted to the faculty of the  
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of the requirements for the degree,  
Doctor of Music  
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Accepted by the faculty of the  
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Doctoral Committee

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July 17, 2020



Corey K. Rubin

# Concerto for Chorus

and Chamber Orchestra

(2020)



# Concerto for Chorus and Chamber Orchestra (2020)

Corey K. Rubin

Duration: about 15 minutes

- I. An Address to My Muse
- II. The Very Coinage of Your Brain
- III. Do Dreams Lie Deeper?

Note: this is a transposed score

## **Instrumentation**

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Percussion 1: Xylophone, Ratchet, Vibraphone, Bass Drum

Percussion 2: Brake Drum, Suspended Cymbal, Castanets, Tam-tam, Triangle, Marimba (lowest note: F2),  
Glockenspiel, Crash Cymbals

Harp

Piano

SATB Chorus

Violin 1 (1)

Violin 2 (1)

Viola (1)

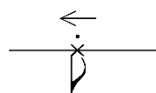





Violoncello (1)

Contrabass (1)

## Performance Notes

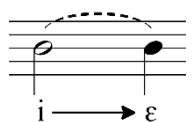
Notation of the choral parts in movement II:

When a 1-line staff appears:

	Audible inhalation of breath (similar to a gasping sound) — keep the lips in the shape of a neutral vowel, and force the air very fast to make the inhale more audible.
	Voiceless — akin to a whisper, but exaggerated for greater volume.
	Semi-voiced — somewhere between voiced and voiceless; similar to normal (voiced) singing but with a breathy quality. Pitches are relative and do not need to be coordinated within a section; examples shown are of lower, medium, and higher pitches.
	Voiced — normal singing. Pitches are relative and do not need to be coordinated within a section.
	Quick downward glide in pitch while trailing off — akin to a “fall” gesture.
	Quick upward glide in pitch while trailing off — akin to a “questioning” gesture.

When a 5-line staff appears:

Pitches and techniques are standard unless otherwise specified.

	Morph gradually from one vowel to another.
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All the “text” in movement II is rendered using International Phonetic Alphabet (IPA) symbols. The following symbols appear:

Vowels (in order of first appearance):

- |   |   |
|---|---|
| ʊ | as in “ <u>b</u> ook”                               |
| ɑ | as in “h <u>o</u> t”                                |
| i | as in “ <u>k</u> ee <u>p</u> ”                      |
| u | as in “b <u>oo</u> t”                               |
| ɔ | as in “c <u>a</u> ught”                             |
| ɛ | as in “b <u>e</u> t”                                |
| ə | schwa, as in the first syllable of “ <u>a</u> bout” |
| æ | as in “j <u>a</u> zz”                               |

Consonants (in order of first appearance):

- |   |   |
|---|---|
| ʔ | glottal stop, as one might place between the vowels in “uh-oh”                |
| ŋ | as in “s <u>ing</u> ”   |
| h | as in “ <u>h</u> ey”  |
| m | as in “ <u>m</u> ow”  |
| p | as in “ <u>p</u> ie”  |
| f | as in “ <u>f</u> ee”  |
| ç | as in German “ <u>n</u> icht” ( <i>not</i> [x] as in German “ <u>n</u> acht”) |
| z | as in “ <u>z</u> oo”  |
| w | as in “ <u>w</u> ay”  |
| b | as in “ <u>b</u> ee”  |
| n | as in “ <u>n</u> ow”  |
| d | as in “ <u>d</u> ough”  |
| j | as in “ <u>y</u> eah”   |
| l | as in “ <u>l</u> ie”  |

## **Program Note**

In writing the Concerto for Chorus, I had two primary aims. First, I wanted to explore the themes of artistic creation and the artist’s legacy. The work’s three movements form a narrative progression that encompasses the artistic process: a classic invocation to the muse (soaked in frustration, naturally), followed by a somewhat abstract depiction of the creative act itself, and finally, a meditation on the idea that our works outlive us.

My second aim was to compose a choral work of sufficient scope and virtuosity to be worthy of the label ‘concerto.’ There are almost no choral works in the genre—the one example that naturally springs to mind is Alfred Schnittke’s 1985 Concerto for Chorus; however, Schnittke’s work belongs more to the genre of the Russian choral concerto—sacred, a cappella pieces popular in the 18th century—than to the concerto genre most people think of today. My own Concerto for Chorus is an attempt to extend the tradition of great instrumental concertos into the realm of choral music.

The opening movement, “An Address to My Muse,” features a poem by the 19th-century American poet Lucretia Davidson. Though Davidson wrote the poem at the age of just 14 (only three years before her tragic death), it contains an anxiety familiar to hordes of more experienced poets (or composers, for that matter). I may not necessarily believe in the notion of a muse—that is, creativity sparked by divine intervention—but the feeling of helplessness expressed in the text is the same one I experience at the outset of many a project (including, appropriately, the composition of this piece).

The middle movement is completely wordless; instead, the chorus performs an assortment of noises, nonsense syllables, and pure vowels, in a representation of creation itself. At first, they produce only the sounds of breathing, but as the movement embarks in search of a purpose, they discover new building blocks: sighing gestures, then humming, then basic phonemes. They begin to interact with the instruments of the orchestra. Eventually they start to form complete chords, and finally, they coalesce into an ecstatic chorale as their purpose is fulfilled.

The piece concludes with a setting of a poem by the English poet Charlotte Mew. “Do Dreams Lie Deeper?” considers the world from the perspective of a dead man, looking up “through daisies’ eyes” at all he left behind. He notes that his dreams cannot be buried with him, and wonders what will become of them now that he’s gone. It may require a bit of interpretation to equate one’s dreams with one’s works of art, but in either case, the poem is about the question of legacy. It gives me solace to know that an artist’s body of work outlives the artist, especially as I reflect on the passing of my former teacher Sven-David Sandström, whose death in 2019 spurred me, after much soul searching, to scrap my plans for a (very different) previous version of this piece, and instead pursue the version now seen here. More than any other composition teacher I’ve had, Prof. Sandström wanted me to think about my reasons for composing music, and to make sure that I derive joy from the process. He was also extremely prolific himself, of course; he left us a multitude of great works, many of which continue to bring me comfort regularly. The man in the poem says of his dreams: “They are my children”; it’s easy for me to hear the same words in Prof. Sandström’s voice, referring to his body of work. As such, it was my hope to imbue the Concerto for Chorus with at least a hint of Prof. Sandström’s love of life and the joy he felt at creating new art.



## **Regarding the texts:**

Lucretia Davidson’s poem “An Address to My Muse” was written in 1822, published posthumously in 1841, and is in the public domain.

Charlotte Mew’s poem “Do Dreams Lie Deeper?” was originally published in 1926, and is in the public domain.

### **I. An Address to My Muse**

Why, gentle Muse, wilt thou disdain  
To lend thy strains to me?  
Why do I supplicate in vain  
And bow my heart to thee?

Oh! teach me how to touch the lyre,  
To tune the trembling chord;  
Teach me to fill each heart with fire,  
And melting strains afford.

Sweep but thy hand across the string,  
The woodlands echo round,  
And mortals wond’ring, as you sing,  
Delighted catch each sound.

Enchanted when thy voice I hear,  
I drop each earthly care;  
I feel as wafted from the world  
To Fancy’s realms of air.

Then as I wander, plaintive sing,  
And teach me every strain;  
Teach me to touch the trembling string  
Which now I strike in vain.

Lucretia Davidson (1808–25)

### **II. The Very Coinage of Your Brain**

(wordless)

### **III. Do Dreams Lie Deeper?**

His dust looks up to the changing sky  
Through daisies’ eyes;  
And when a swallow flies  
Only so high,  
He hears her going by  
As daisies do. He does not die  
In this brown earth where he was glad enough to lie.

But looking up from that other bed,  
‘There is something more my own,’ he said,  
‘Than hands or feet or this restless head  
That must be buried when I am dead.  
The Trumpet may wake every other sleeper:  
Do dreams lie deeper?  
And what sunrise  
When these are shut shall open their little eyes?  
They are my children, they have very lovely faces—  
And how does one bury the breathless dreams?—  
They are not of the earth and not of the sea,  
They have no friends here but the flakes of the falling snow;  
You and I will go down two paces—  
Where do they go?’

Charlotte Mew (1869–1928)



# Concerto for Chorus

transposed score

and Chamber Orchestra

(2020)

Corey K. Rubin

(b. 1983)

## I. An Address to My Muse

Lucretia Davidson (1808–25)

**Fast and nervous (♩ = 108)**

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Xylophone

Brake Drum

Harp

Piano

Soprano

Alto

Tenor

Bass

**Fast and nervous (♩ = 108)**

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Why, \_\_\_\_\_ why, \_\_\_\_\_

Why, \_\_\_\_\_ why, \_\_\_\_\_ why,

Why, \_\_\_\_\_ why, \_\_\_\_\_ why,



17

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 (Xyl.)

Perc. 2

Hp.

Pno.

S.

A.

T.

B.

to lend thy strains to me? Why, why do I

lend thy strains to me? Why, why do I sup - pli

to lend thy strains to me? Why, why do I

lend thy strains to me? Why, why do I sup - pli

17

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

[illegible]

31 (3 + 2)

Fl. *pp* *f* *tr*

Ob. *pp* *f* *tr*

Cl. *pp* *f* *tr*

Bsn. *p* *f*

Hn. *p* *f*

Tpt. flz. *f* (ord.) *p*

Tbn. *p* *f*

Tba. *p* *f*

Perc. 1 (Xyl.) *p* *f*

Perc. 2 (Br.D.) *f*

Hp. *f*

Pno. *f* *p* *f* *p* (non ped.)

S. *p poco marc.* *(p)* *f* and bow my heart to thee?

A. *p poco marc.* *(p)* *f* *p gliss.* and bow my heart to thee? Oh!

T. *p poco marc.* *(p)* *f* and bow my heart to thee?

B. *p poco marc.* *(p)* *f* and bow my heart to thee?

31 (3 + 2)

Vln. 1 *f*

Vln. 2 *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f* pizz. l.v. sempre *f*

37

Fl. *mf*  $\rightarrow$  *p*

Ob. *mf*  $\rightarrow$  *p*

Cl.

Bsn. *mp*

Hn.

Tpt. *f*

Tbn. *mp* secco

Tba.

Perc. 1 Ratchet *mf*

Perc. 2 Suspended Cymbal scrape (as before) *mf*

Hp.

Pno. *mf* *mp* 3 *Reo.*

S. *p* ooh, \_\_\_\_\_

A. *f* *mp*  
teach me how\_ to touch the lyre, \_ To tune\_ the trem - bling chord; \_ Teach me to fill\_ each\_ heart

T. *p* ooh, \_\_\_\_\_

B. *p*  $<$  *f* *gliss.* *mp*  
Oh! teach me how\_ to touch the lyre, \_ To tune the trem - bling chord; \_ Teach me\_ to fill each\_

37

Vln. 1 pizz. l.v. sempre *mf*

Vln. 2 pizz. l.v. sempre *mf*

Vla. pizz. l.v. sempre *mf*

Vc. pizz. l.v. sempre *mf*

Cb. *mf* arco *mp*



Slightly more relaxed (♩ = 100)

44

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 (Sus.Cym)

Hp.

Pno.

S.

A.

T.

B.

Xylophone

yarn mallets

non ped.

legatissimo

arco

tr

mp

f

pp

mf

p

pp molto espress.

7

D $\flat$  B $\flat$  F $\sharp$  G $\flat$   
( ♭ ♭ ♯ ♭ )

ah!\_\_\_\_\_

And melt-ing strains af-ford...

ah,\_\_\_\_\_

with fire, And melt-ing strains af - ford.\_\_\_\_\_

ah!\_\_\_\_\_

And melt-ing strains af-ford...

Sweep but thy hand a -cross the string, The wood-lands ech-

\_\_ heart\_with fire, And melt-ing strains af-ford...

Slightly more relaxed (♩ = 100)

44

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

tr

mp

f

p

pizz.

pp

pp molto espress.

7

56

Suddenly slow (♩ = 60)

51

Fl. *p* molto espress. (non cresc.) *tr*

Ob.

Cl. *p* *mf* *p*

Bsn. *mp*

Hn. *fp* *mf* *p* *mp*

Tpt. *p* *mf* *p*

Tbn. *mp*

Tba. *p* *mf* *mp*

Perc. 1 *pp* *mp*

Perc. 2 (Sus. Cym) *mp*

Hp.

Pno. *p*

S. *mf* *p* *mp* *f* *mp*  
ech - o round, And mor - tals won - d'ring,

A. *mf* *p* *mp* *f* *mp*  
ech - o round, And mor - tals won - d'ring,

T. *mp* *f* *mf*  
- o round, And mor-tals won - d'ring, as you sing, De-light-ed catch each sound...

B. *mp* *f* *mf*  
And mor-tals won - d'ring, as you sing, De - light - ed catch each sound.

56

Suddenly slow (♩ = 60)

51

Vln. 1 *f* *mp* molto espress. *pp*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

sul tasto *tr* *pp* *arco* *sul tasto* *tr* *pp*

arco *sul tasto* *tr* *pp* *mp*

arco *sul tasto* *tr* *pp* *mp*





68

accel. poco a poco

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 (B.D.)

Perc. 2

Hp.

Pno.

S.

A.

T.

B.

68

accel. poco a poco

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

73 (accel. poco a poco) . . . . . ♩ = 84 accel. poco a poco .

Fl. *mf* 3 *p* 3 3 *f*

Ob. *mf* *f pesante*

Cl. *mf* *f pesante*

Bsn. *mf* 3 *mf* *f pesante*

Hn. *mf* 3 *f pesante*

Tpt. open *p* *mf* 3 *f pesante*

Tbn. *p* *mf* *p* *mf* *f pesante*

Tba. *mf* *f pesante*

Perc. 1 Ratchet *mf* Bass Drum *mp* *mf* *mp* *f*

Perc. 2 (Mar.) Suspended Cymbal yarn mallets *pp* *mf* Triangle *f*

Hp. *mp* 3 *f*

Pno. (8) 3 1 *f pesante* non ped.

S. . . . .

A. . . . .

T. . . . .

B. . . . .

73 (accel. poco a poco) . . . . . ♩ = 84

accel. poco a poco .

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(accel. poco a poco)

78

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 (B.D.)

Perc. 2

Hp.

Cb

Pno.

S.

A.

T.

B.

78 (accel. poco a poco)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

82

Tempo I (♩ = 108)

Fl. *f*

Ob. *f*

Cl. *f* *fp* *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Perc. 1 Xylophone *f* *f* *p* *f*

Perc. 2 Brake Drum *f*

Hp. *con bravura* *ff*

Pno. *8va* *f* *non ped.*

S. *f* *mf* *ff*  
Then as I wan - der, plain-tive sing,\_\_\_\_

A. *f* *mf* *ff* *mp*  
Then as I wan - der, plain-tive sing,\_\_\_\_ And

T. *f* *mf* *ff*  
Then as I wan - der, plain-tive sing,\_\_\_\_

B. *f* *mf* *ff* *mp*  
Then as I wan - der, plain-tive sing,\_\_\_\_ And

82

Tempo I (♩ = 108)

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*





97

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 (B.D.)

Perc. 2

Hp.

Pno.

S.

A.

T.

B.

97

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

tr

n

p

f

mp

pp

mf

f

ff

(fast tremolo)

(8)-----1

8<sup>th</sup>-----1

*p* (as an echo)

*ff*

bling string,\_\_\_\_\_

the trem - bling string\_\_\_\_\_

Which now\_

string,\_\_\_\_\_

the trem - - bling string\_\_\_\_\_

Which now\_

bling string,\_\_\_\_\_

the trem - bling string\_\_\_\_\_

Which now\_

string,\_\_\_\_\_

the trem - - bling string\_\_\_\_\_

Which now\_

(b)

n

p

f

n

p

f

n

p

f

mp

pp

f

mp

pp

f

[illegible]

II. The Very Coinage of Your Brain

Patient (♩ = 84)

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Percussion 1

Percussion 2

Harp

Piano

Soprano

Alto

Tenor

Bass

Patient (♩ = 84)

Violin 1

Violin 2

Viola

Violoncello

Contrabass

exaggerate glottal stops

*mf*\*

2o

2o

2o

2o

2o

2o

ha ha

2o

ha ha

ha

m

exaggerate glottal stops

*mf*\*

2o

2o

2o

2o

2o

2o

ha ha

2o

ha ha

ha

m

exaggerate glottal stops

*mf*\*

2o

2o

2o

2o

2o

2o

ha ha

ha

2o

pf

exaggerate glottal stops

*mf*\*

2o

2o

2o

2o

2o

2o

ha ha

ha

2o

pf

Patient (♩ = 84)

Violin 1

Violin 2

Viola

Violoncello

Contrabass

\* to achieve an overall *mf* dynamic, some gestures may need to be over-emphasized (closer to *f* or *ff*); namely: voiceless gestures such as the “inhale” or any other with an x-shaped notehhead.

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

S.

A.

T.

B.

7

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Lyrics and musical notation for vocal soloists:

Soprano (S.): *sighing* η\_\_\_ m (*mf*) m ha ha ha a\_\_\_ (*sighing*) *fp* pf\_\_\_ *mf* fa a\_\_\_

Alto (A.): 2o ha ha ha m 2o m *sighing* η\_\_\_ (*mf*) m ha a\_\_\_ (*sighing*)

Tenor (T.): 2o pf *fp* pf\_\_\_ *mf* fa ha ha ha 2η m pf u *sighing* a\_\_\_

Bass (B.): 2o pf 2o hi ha ha ha 2η m pf hi *sighing* a\_\_\_

13

14

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

emerge very gradually (from true niente)

*n*

*pp*

Marimba

emerge very gradually (from true niente)

*n*

*pp*

*(mf)*

hu

2η

hu

çi

çi

hi

a

*(mf)*

*(mf)*

m

hu

hu

ha

çi

çi

η

m

*pp*

*(mf)*

ha

ha

hu

hu

m

η

m

m

*(mf)*

*(mf)*

ha

ha

hu

hi

çi

m

m

m

*(mf)*

13

14

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

**19**

The musical score for measures 19 through 26 features the following instruments and parts:

- Fl.**: Flute part, mostly resting.
- Ob.**: Oboe part, mostly resting.
- Cl.**: Clarinet part, featuring melodic lines with dynamics like *n*, *p*, *mp*, and *mf*.
- Bsn.**: Bassoon part, mostly resting.
- Hn.**: Horn part, mostly resting.
- Tpt.**: Trumpet part, mostly resting.
- Tbn.**: Trombone part, mostly resting.
- Tba.**: Tuba part, mostly resting.
- Perc. 1**: First Percussionist, playing a snare drum pattern with dynamics *mp* and *mf*. A note at measure 25 says "Bass Drum damp immediately".
- Perc. 2 (Mar.)**: Second Percussionist (Maracas), playing a rhythmic accompaniment with dynamics *n* and *p*.
- Hp.**: Harp, mostly resting.
- Pno.**: Piano, mostly resting.
- S.**: Soprano vocal line with lyrics: "η m çi m m η". Dynamics include *(mf)*, *pp*, *mp*, and *mf*.
- A.**: Alto vocal line with lyrics: "— η m m m". Dynamics include *mp*, *pp*, *mf*, and *pp*.
- T.**: Tenor vocal line with lyrics: "hu m m f fa m m çi m m". Dynamics include *(mf)*, *p < mf*, *pp*, *mp*, and *p*.
- B.**: Bass vocal line with lyrics: "hu m η m ha çi ha çi". Dynamics include *(mf)*, *pp*, *mp*, and *mf*.
- Vln. 1**: Violin I, mostly resting.
- Vln. 2**: Violin II, mostly resting.
- Vla.**: Viola, mostly resting.
- Vc.**: Violoncello, mostly resting.
- Cb.**: Contrabass, mostly resting.

**19**

30

Slightly faster (♩ = 92)  
accel. poco a poco

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 (B.D.)

Perc. 2 (Mar.)

Hp.

Pno.

S.

A.

T.

B.

mf

pp

mp

f

st. mute

non ped.

p

pp

mf

m

mo

i

wi

u

bu

ho

η

i

p

mf

p

mf

mf

p

(p)

mf

p

(p)

mf

p

f

ha

m

p

mf

p

(p)

mf

p

(p)

mf

p

u

wi

i

30

Slightly faster (♩ = 92)  
accel. poco a poco

27

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

pizz. l.v. sempre

pizz. l.v. sempre

mf



35 (accel. poco a poco) ♩ = 120

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 (Mar.)

Hp.

Pno.

S.

A.

T.

B.

u wa ha

hu na na na na i a z z da ba da i

wɔ u bu i hɔ ŋ u a nɔ nɔ nɔ nɔ

z u o hu wa ba ba

35 (accel. poco a poco) . . . . . ♩ = 120

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



48

Fl. (stacc.) *(p)* *mp*

Ob.

Cl. (stacc.)

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 (Mar.) *(p)*

Hp.

Pno. (stacc.) *(p)* *mp*

S. *mf* *p* *(p)* *mf* *p*  
o hi z hu i i ε ε

A. *mf* *p* *(p)* *mf* *p*  
o hi z hu i i ε ε

T. *mf* *p* *(p)* *mf* *p*  
o hi z hu i i ε ε

B. *mf* *p* *(p)* *mf* *p*  
o hi z hu i i ε ε

48

Vln. 1 pizz. *mp* arco *p* pizz.

Vln. 2 pizz. l.v. sempre *mp* arco *p* pizz.

Vla. pizz. l.v. sempre *mp* arco *p* pizz.

Vc. pizz. *mp* arco *p* pizz.

Cb. pizz. l.v. sempre arco pizz. arco pizz.

55

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 (Mar.)

Hp.

Pno.

S.

A.

T.

B.

je z z na ma na i a ha me i la la la z u me u la la la ha u me i a ha a me u a z za

55

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

mf mf mf mf f mf

62

Fl.

*p*

*mp*

*mf*

Ob.

*p*

*mp*

*mf*

Cl.

*p*

*mp*

*mf*

Bsn.

*p*

*mp*

*mf*

Hn.

Tpt.

Tbn.

*p*

*mf*

Tba.

Perc. 1  
(Vib.)

*mp*

*Red.*

Perc. 2  
(Mar.)

*p*

*mp*

Hp.

Pno.

*p*

*mp*

*mf*

S.

*p*

*mp*

*mf*

hi ha z u hu ja z zo ha ba

A.

*p*

*mp*

*mf*

wa ja z u ja z z zo ha ba

T.

*p*

*mp*

*mf*

ha z hu ja z za z zo ha ba

B.

*p*

*mp*

*mf*

wa ja z u hu ja z z zo ha ba

Vln. 1

62

arco pizz.

*p*

*mp*

*mf*

Vln. 2

arco pizz.

*p*

*mp*

*mf*

Vla.

arco pizz.

*f*

*mp*

*mf*

Vc.

arco pizz.

*p*

*mp*

*mf*

Cb.

pizz.

*p*

*mf*

69

molto rall.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2  
(Mar.)

Hp.

Pno.

S.

A.

T.

B.

69

molto rall.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



**81**

**Suddenly faster ( $\text{♩} = 120$ )**

**Suddenly back to  $\text{♩} = 100$**

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

S.

A.

T.

B.

*p*, *mp*, *mf*, *f*

*Marimba*, *Glockenspiel l.v. all.*

*Bass Drum*

*f bright, ecstatic*

*a*

[illegible]



[illegible]

(accel.) . . . . . ♩ = 144

93

Fl. *ff sempre*

Ob. *ff sempre*

Cl. *ff sempre*

Bsn. *ff sempre*

Hn. *ff sempre*

Tpt. *ff sempre*

Tbn. *ff sempre*

Tba. *f* — *mp* — *ff sempre*

Perc. 1 (B.D.) *fp* — *f*

Perc. 2 (Glock.) *ff*

Hp. *ff*

Pno. *ff sempre*

S. *f* — *mp* — *ff sempre*  
a a a a a a

A. *f* — *mp* — *ff sempre*  
a a a a a a

T. *f* — *mp* — *ff sempre*  
a a a a a a

B. *f* — *mp* — *ff sempre*  
a a a a a a

93 (accel.) . . . . . ♩ = 144

Vln. 1 *ff sempre*

Vln. 2 *ff sempre*

Vla. *ff sempre*

Vc. *ff sempre*

Cb. *f* — *mp* — *ff sempre*

101

Fl.



Ob.



Cl.



Bsn.



Hn.



Tpt.



Tbn.



Tba.



Perc. 1  
(B.D.)



Perc. 2  
(Glock.)



Marimba



Hp.



Pno.



S.



— ha ha ha ha ha ha ha

A.



— ha ha ha ha ha ha ha

T.



— ha ha ha ha ha ha ha

B.



— ha ha ha ha ha ha ha

101

Vln. 1



Vln. 2



Vla.



Vc.



Cb.



Concerto for Chorus  
page 33

### III. Do Dreams Lie Deeper?

## Charlotte Mew (1869–1928)

Steady, without rushing (♩ = 88)

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Bass Drum

Tam-tam

Harp

Piano

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Steady, without rushing (♩ = 88)

Violin 1

Violin 2

Viola

Violoncello

Contrabass

4

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1  
(B.D.)

Perc. 2  
(T.-t.)

Hp.

Pno.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*mp*

*p*

*p*

*p*

*p*

*mp*

*mf*

*mf*

*mf*

*molto*

*molto*

*molto*

*molto*

*poco*

*poco*

*poco*

*poco*

His dust, his

His dust, his

His dust, his

His dust, his

always in background (behind choir)

always in background (behind choir)

always in background (behind choir)

always in background (behind choir)

*mp*

*mf*

*mf*

*mf*

*p*

*p*

*p*

*p*

[illegible]

[illegible]





[illegible]

**24**

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1  
(B.D.)

Perc. 2  
(T.-t.)

Hp.

Pno.

S.  
hears her go - ing by As dai - sies do.

A.  
hears her go - ing by As dai - sies do.

T.  
hears her go - ing by As dai - sies do.

B.  
hears her go - ing by As dai - sies do.

**27**

Vln. 1

Vln. 2

Vla.

Vc.

Cb.  
arco  
pp f

pizz.  
l.v. sempre  
p mf

29 rit.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Vibraphone

Perc. 2

Triangle

Hp.

Pno.

S.

A.

T.

B.

He does not die

29 rit.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

37

[illegible]

37

[illegible]

45 a tempo (♩ = 66) rit.

Fl. 5/4

Ob. 5/4

Cl. 5/4

Bsn. 5/4

Hn. 5/4

Tpt. 5/4

Tbn. 5/4

Tba. 5/4

Perc. 1 5/4

Perc. 2 5/4

Hp. 5/4

Pno. 5/4

S. 5/4

A. 5/4

T. 5/4

B. 5/4

oth - er bed, "There is some-thing more, more my

45 a tempo (♩ = 66)

rit. . . . .

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

5/4

5/4

5/4

5/4

5/4

*pp* *mp* *pp*

*pp* *mp* *pp*

*pp* *mp* *pp*

*pp* *mp* *pp*

*p* *mf*

50 Very slow (♩ = 48) a tempo (♩ = 66)

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

S.

A.

T.

B.

own \_\_\_\_\_ Than hands \_\_\_\_\_ or feet \_\_\_\_\_ or this rest - less head \_\_\_\_\_ That must be bur-ied \_\_\_\_\_ when I am

own," \_\_\_\_\_ he said, "Than hands \_\_\_\_\_ or feet \_\_\_\_\_ or this rest - less head \_\_\_\_\_ That must be bur-ied \_\_\_\_\_ when I am

own," \_\_\_\_\_ he said, "Than hands \_\_\_\_\_ or feet \_\_\_\_\_ or this rest - less head \_\_\_\_\_ That must be bur-ied \_\_\_\_\_ when I am

own \_\_\_\_\_ Than hands \_\_\_\_\_ or feet \_\_\_\_\_ or this rest - less head \_\_\_\_\_ That must be bur-ied \_\_\_\_\_ when I am

50 Very slow (♩ = 48) a tempo (♩ = 66)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*pp* *p* *pp*

55

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 (T.-t.)

Hp.

Pno.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp* *pp* *mf* *p* *mf* (non dim.)

(cup mute) *pp* *mp* *mf* *p* *mf*

Vibraphone

*mp* *mf* *pp* *p*

*mp* *pp* *mf* *p* *mf* (non dim.)

Ab Eb

to 3-part divisi

dead.

55

*mp* *pp* *mf* *p* *mf* (non dim.)

pizz. l.v. arco

*mp* *mf*



**Suddenly faster (♩ = 96)**

61

[illegible][illegible]

72 rit. . . . . Very slow (♩ = 48) **74**

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 (Vib.)

Perc. 2

Hp.

Pno.

S.

M.

A.

T.

B.

B.

lie deep - er? And what sun - rise When these are shut shall o - pen

(low B♭ optional)

poco rall. . . . A tempo (♩ = 48)  
moltissimo rall. . . . A tempo (♩ = 48)

77

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 (T.-L.)

Hp.

Pno.

S.

M.

A.

T.

B.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bass Drum

Crash Cymbals

arco

ff

f

mp

espress.

open

f

mp

6

pp

f

mp

3

f

ff

mp

f

mp

molto

to standard divisi

their lit - tle eyes?

They are my chil - - - dren,

they have ver-y love - ly fac - es.

77

poco rall. . . . A tempo (♩ = 48)  
moltissimo rall. . . . A tempo (♩ = 48)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

p

mp

espress.

arco

f

p

mp

espress.



poco accel. . . . .  $\text{♩} = 56$   
poco rit. . . . .

85

Fl. *pp possibile*

Ob. *pp*

Cl.

Bsn.

Hn.

Tpt.

Tbn. *fp*

Tba. *fp*

Perc. 1 (Vib.)

Perc. 2

Tam-tam

*p*  $\longrightarrow$  *f*

Hp. *mp*

Pno.

*ff*  $\text{Ped.}$

S. *f*  $\longrightarrow$  *ff* *mp*  $\leftarrow$

A. *f*  $\longrightarrow$  *ff* *mp*  $\leftarrow$

T. *f*  $\longrightarrow$  *ff* *mp*  $\leftarrow$

B. *f*  $\longrightarrow$  *ff* *mp*  $\leftarrow$

poco accel. . . . .  $\text{♩} = 56$   
poco rit. . . . .

85

Vln. 1 *f*  $\leftarrow$  *ff* *mp*

Vln. 2 *f*  $\leftarrow$  *ff* *mp* *p*

Vla. *f*  $\leftarrow$  *ff* *p*

Vc. *f*  $\leftarrow$  *ff* *p*

Cb. *f*  $\longrightarrow$  *ff*

are not of the earth and not of the sea, They\_

are not of the earth and not of the sea, They\_

are not of the earth and not of the sea, They\_

are not of the earth and not of the sea, They\_

88 ♩ = 48 (3 + 2) molto rall. . . . a tempo (♩ = 48)

Fl. *p* *pp* *mp*

Ob. *p* *pp* *mp*

Cl. *p* *pp* *mp*

Bsn. *p* *mf* *p* *pp* *mp*

Hn. *p* *pp*

Tpt. *p* *pp*

Tbn. *p* *pp*

Tba. *p* *pp*

Perc. 1 (Vib.) *p* (Reo.) *p* *mf* *p*

Perc. 2 *pp* *p* *mf* *p*

Hp. *pp* F♯ G♭

Pno. *p* (Reo.) *f* *p* *pp*

S. *mf* *p* *mp* *p* *pp sub.* *p* *mf* *p*

A. *mf* *p* *mp* *p* *pp sub.* *p* *mf* *p*

T. *mf* *p* *mp* *p* *pp sub.* *p* *mf* *p*

B. *mf* *p* *mp* *p* *pp sub.* *p* *mf* *p*

— have no friends here — but the flakes — of the fall-ing snow; — You — and I — will go down two —

88 ♩ = 48 (3 + 2) molto rall. . . . a tempo (♩ = 48)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp* *pp*

*pp* *p* *pp*

*p* *n*

*pp* *mf*

*pp* *mf*

*pp* *mf*

*p* *mf* *p*

93

(tr)

lunga

(2 + 3)

Fl.

pp

Ob.

pp

Cl.

pp

Bsn.

pp

Hn.

lunga

Tpt.

cup mute

lunga

pp

p

Tbn.

lunga

Tba.

lunga

Perc. 1  
(B.D.)

lunga

(p)

pp

Perc. 2  
(Mar.)

lunga

(p)

pp

Hp.

lunga

lunga

p

3

3

(p)

3

3

C♭ F♯ G♯

Pno.

lunga

lunga

(Ped.)

S.

lunga

(p)

mp

p

Where do they go?

A.

lunga

(p)

mp

p

Where do they go?

T.

lunga

(p)

mp

p

Where do they go?

B.

lunga

(p)

mp

p

Where do they go?

93

(2 + 3)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(p)

pp



